

FACULTY OF MUSIC UNIVERSITY OF TORONTO

# Faculty Artists Series

Program V

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Saturday, March 31, 1990

8:00 pm

Walter Hall

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## PROGRAM

English Suite #6 in d minor, BWV 811

Johann Sebastian Bach

Prelude  
Allemande  
Courante  
Sarabande & Double  
Gavotte I & Gavotte II  
Gigue

Colin Tilney, harpsichord

La Testa d'Adriane

R. Murray Schafer

Jo-Anne Bergeron, soprano; Joseph Macerollo, accordion

\* \* \* Intermission \* \* \*

Concert Aria, K. 490

Wolfgang Amadeus Mozart

"Non temer, amato bene..."

Jo Anne Bergeron, soprano; Patricia Parr, piano;  
Lorand Fenyves, violin

Sonata #9 in A Major, Op. 47 ("Kreutzer")

Ludwig van Beethoven

Adagio sostenuto -- Presto  
Andante con variazioni  
Finale (Presto)

Lorand Fenyves, violin; Patricia Parr, piano

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This evening's performance will be broadcast  
on CBC Stereo Arts National on Wednesday, April 18 at 8:00 pm.  
Special thanks to producer Neil Crory and  
recording engineer David Burnham.



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## TONIGHT'S ARTISTS

Soprano JO-ANNE BERGERON is a recent graduate of the University of Toronto's Opera Division, where she sang the title role in Tchaikovsky's *Iolanta*, Nora in Vaughan Williams' *Riders To The Sea*, and Aretta in Mozart's *L'Oca del Cairo*. She has studied with Elly Ameling and Walter Berry in Munich, Martin Isepp and Mary Morrison in Banff, and with Elizabeth Söderström in Toronto. Jo-Anne first performed *L Testa d'Adriane* in London, Ontario in 1985 during a lecture series given by the composer. She presently sings with the Canadian Opera Company.

LORAND FENYVES, Professor Emeritus at the Faculty of Music, began his concert career in his native Budapest and, on the eve of World War II, moved to Israel where he founded the Israeli Academy of Music in Tel Aviv. He was concertmaster of the Israel Philharmonic Orchestra and, in 1957, he assumed the same position with l'Orchestre de la Suisse Romande, under Ernest Ansermet. His 1989/90 season schedule has been a busy one, with concerts and masterclasses at the Banff winter cycle and the Cornwall International Festival in England at the invitation of Sandor Vegh. He will return to Spain and to Hungary this spring, where he will perform with Zoltan Kocsis and Miklos Perenyi and, during June and July, he will again be in Banff.

JOSEPH MACEROLLO's accomplishments are unique, being the first to introduce the acceptance of the classical accordion at the Royal Conservatory of Music, the Faculty of Music, University of Toronto, and Queen's University, Kingston, Ontario. He was the first to perform accordion with such Canadian ensembles as the Orford String Quartet, Purcell String Quartet, Nexus, and the McGill Chamber Orchestra, to name a few. He has subsequently appeared with almost every major orchestra and ensemble in Canada and continues to commission Canadian composers with the assistance of The Canada Council, Ontario Arts Council and the Canadian Broadcasting Corporation. He recently participated in R. Murray Schafer's *The Greatest Show* which has appeared on video with Rhombus Media. The city of Mississauga, where he resides, honoured him in 1987 as its Musician of the Year; the first to receive such an honour was Oscar Peterson. Future overseas engagements include performances in England and Spain, and a tour to Australia. In April, by special invitation, he will be performing Canadian works in concert and giving workshops for the IJSBREKER Music Centre in Amsterdam.

Since her debut with the Toronto Symphony at the age of nine, PATRICIA PARR has had a brilliant career. She has appeared with major orchestras in North America, including the Philadelphia Orchestra, the Cleveland Orchestra, and the Pittsburgh Symphony. An outstanding chamber musician, she has collaborated with such ensembles as the Guarneri String Quartet and the Orford String Quartet, and has performed here and abroad at numerous festivals, including the Marlboro Music Festival in Vermont. She is a founding member of the ensemble Amici with her colleagues cellist David Hetherington and clarinetist Joaquin Valdepeñas; the trio toured the Maritimes last spring under the auspices of Debut Atlantic, and presents its own series of concerts in Walter Hall. Miss Parr recently gave a performance at Toronto's Jane Mallett Theatre with violinist Arnold Steinhardt of the Guarneri String Quartet, and the Orford Quartet. In January, she travelled to Michigan for performances with the Fontana Ensemble.

COLIN TILNEY is an internationally known interpreter of music for harpsichord, clavichord and fortepiano, with many acclaimed solo records on EMI, Decca and Deutsche Grammophon. Before deciding to specialize in

early music, he worked in London as an accompanist and opera coach. He has recently made a disc of French harpsichord music for the CBC *SM5000* series, as well as recording all the Bach toccatas for Dorian and both books of the *Well Tempered Clavier* for Hyperion in London. Future projects include a program of Mozart songs for Dorian with the American soprano, Julianne Baird, and a solo record of the early Beethoven variations on fortepiano. Mr. Tilney's edition of all the French unmeasured preludes will shortly be issued by Schott's, and he is also preparing a Scarlatti anthology for Universal Edition, Vienna.

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### NOTES

#### **La Testa d'Adriane**

R. Murray Schafer

*La Testa d'Adriane* is a theatrical short piece in which a barker at a fair is attempting to lure crowds in to look at his side-show which, he claims, consists of the head of a woman which has been preserved by the fantastic art of legerdemain. He plays an accordion and, as he draws in the spectators, he whips back the curtain and we see the head of a woman on a table -- no body. Little by little, his music brings her alive and she sings a crazy, neurotic aria, at the end of which she sinks back into sleep. The barker then pulls the curtain and departs.

*La Testa d'Adriane* was commissioned in 1977 by Joseph Macerollo through the Ontario Arts Council and is dedicated to the performers heard here.

-- R.M.S.

#### **Concert Aria, K. 490**

Wolfgang Amadeus Mozart

"Non temer, amato bene..."

Mozart wrote this new aria for Idamante for a private performance of *Idomeneo* in Vienna in March, 1786. It replaces a scene for Arbace at the beginning of Act II. Ilia has begged her lover Idamante to forget her; in the aria he refuses to contemplate such a thing.

Venga la morte, intrepida l'attendo,  
ma, ch'io possa struggermi ad altra face,  
ad altr'oggetto donar gl'affetti miei?  
Come tentarlo, come tentarlo,  
ah, di dolor morrei.

I could face death with courage,  
but to be kindled by another flame,  
to give my heart to another woman,  
how could I do that?  
I would die of grief.



## English Suite #6

J.S. Bach

J.S. Bach's twelve English and French suites were composed during his Cöthen appointment. The designations "English" and "French" seem to have no stylistic significance; the majority of the dances in both sets are based on French models, while a few dances are Italianate. The English Suites also have an introductory prelude, in *da capo* form and related to the *concerto grosso* in feeling. The sixth suite is the grandest and most ecstatic of the set. Its prelude, longer than any of the others, opens freely and then moves into a fugal allegro of unstoppable *moto perpetuo* energy. The sarabande is the central climax of the whole work, its repeats varied with astonishing authority and imagination. The two extra dances in the suite, two gavottes, imitate first a trio sonata on winds (two oboes and bassoon), and then a bagpipe solo. Finally, tongues of fire descend on a might jig that shares more than just the key of D minor with Don Giovanni falling to his doom.

-- Note by Colin Tilney

Program Change:

The Mozart will not be performed on tonight's concert.

The Faculty of Music would like to express its sincere thanks to Miss Neufeld for agreeing to perform this evening on very short notice.

**IRAINA NEUFELD**

Singing actress or theatrical soprano? In the face of her twin talents, it's a challenge to decide. Miss Neufeld has worked in Canadian theatre and opera, in roles ranging from Lucy Lockit in *The Beggar's Opera* to Tatyana in *Eugene Onegin*. A stint with the Atelier Lyrique of the Opera de Montreal saw her appearance in several productions, as did a season with the Stratford Shakespearean Festival. She possesses a special passion for new music and has premiered many Canadian works and appeared with most of the major new music groups in Canada. She is also a laureate of three major competitions specializing in contemporary music, as well as the Canadian Opera Company's Young Mozart Singer's Competition and the CBC National Radio Talent Competition. Miss Neufeld is heard frequently on CBC Radio and last year was featured in CBC Television's production of Timothy Sullivan's one-woman opera *Tomorrow and Tomorrow*. She is also no stranger to *La Testa d'Adriane*, having performed it most recently with Joseph Macerollo in the production of Murray Schafer's *Patria I* in Peterborough.

Non temer, amato bene,  
per te sempre il cor sarà.  
Più non reggo a tante pene,  
l'alma mia mancando va.  
Tu sospiri?  
O duol funesto!  
Pensa almen,  
che istante è questo!  
Non mi posso, oh Dio!  
spiegar, oh no!  
Stelle barbare,  
stelle spietate,  
perchè mai tanto rigor?  
Alme belle, che vedete  
le mie pene in tal momento,  
dite voi, s'egual tormento  
può soffrir un fido cor.

Do not fear, I love you well,  
And my heart will always be a part of you.  
My soul will not let me  
Rule in such pain.  
You sigh?  
What terrible sorrow!  
Think, however,  
Think of this moment;  
It is not possible  
To explain, o God!  
Barbaric stars,  
Merciless stars,  
Why do you test me so severely?  
Beautiful souls who see  
My pain in this moment,  
Tell me, is there anyone  
Who has suffered such torture.

### Sonata #9 in A Major, Op. 47 ("Kreutzer")

Ludwig van Beethoven

The best-known of the violin sonatas is probably the Kreutzer sonata, a work written rather hastily at the same time as the Eroica symphony. The unique qualities of the work are advertised by the composer on the title page when he says that the sonata is written "in a very concertante style, like that of a concerto". Tolstoy found the work disturbing; the hero of his novel of the same name says that "such works should be played only in grave, significant conditions, and only then when certain deeds corresponding to such music are to be accomplished". Although the sonata was dedicated to Rodolphe Kreutzer the first performance was given by the Afro-German violinist George Bridgetower who was forced almost to sight-read two of the movements but who had enough aplomb to improvise a brief cadenza in imitation of the piano at the beginning of the Presto. The second movement is a set of variations and the finale is a tarantella with such an infectious theme that it is as well that it is the last music heard in this concert series.

-- Note by John Mayo

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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